

St Francis Wood--a Residence Park

THE
**BUILDING
REVIEW**



AUGUST, 1922

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Published in San Francisco



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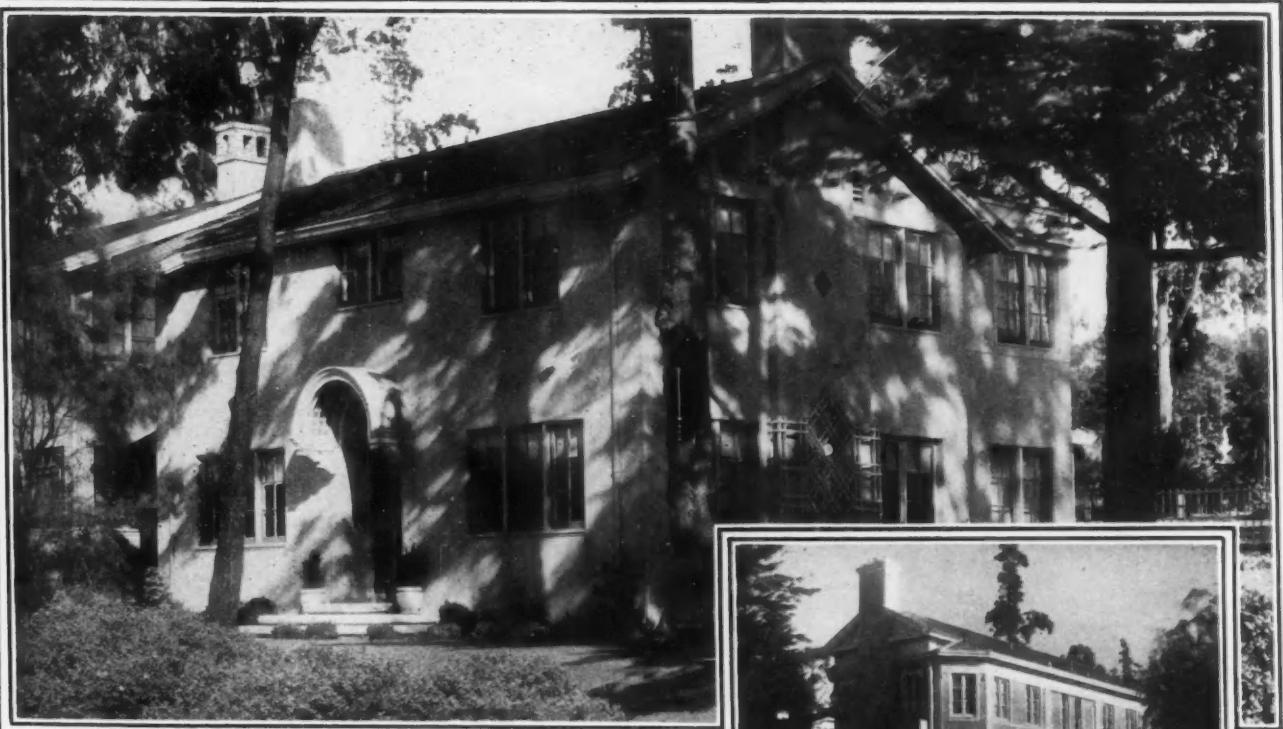
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THE BUILDING REVIEW

VOL. XXII

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The BUILDING REVIEW

VOL. XXII

SAN FRANCISCO, AUGUST, 1922

No. 2



Residence of Fred Stebinger

Henry H. Gutterson, Architect



Residence of Clyde Beal

Henry H. Gutterson, Architect

ST FRANCIS WOOD

By WARREN CHARLES PERRY, *Architect*

About a decade ago the writer became acquainted with the artistic venture well-known now to us all as St Francis Wood; a venture then considered so very venturesome by rivals in the realty field that it seemed hardly possible of success, yet launched with such a sympathetic understanding of the unexpressed and unanalyzed longings of the home-hunter, such

honest craftsmanship and above all, such sublime faith in the ultimate value of really fine things, that it could not fail.

The writer heard with interest of the manifold attractions of this new "happy valley" behind Twin Peaks, where, amid gardens and fountains the jaded moiler in the mill of commerce might renew himself at the day's end,



ST FRANCIS BOULEVARD

his eye untroubled by gaunt skeletons of telephone poles shrouded in wires, or the horrors of unkempt streets, and his nervous ear unshocked by the ghastly gibberings of street car brakes.

Translated, in short, to an elysium where the mechanical servants of mankind were to be kept strictly in the background and all the latent lovelinesses of Nature brought out and clustered around his doorstep, Moiler and Mrs. Moiler and all the little Moilers (fine children they are too!) might live such a normal, wholesome life as the good Lord intended for them.

Furthermore, they were not to be forty-five minutes from Broadway, but only twenty from Third and Market!

Now it has all come true—St Francis Wood is a reality—not mere realty—accepted by us all, except the chronic skeptics and the hopeless apartment dwellers and emulated with various degrees of skill by other neighboring communities that have followed the pioneer.

It seems, to him at least, proper for the aforementioned scribe to dwell a little upon some of the beauties of this singularly pleasant spot, since he is so unfortunate as not to dwell among them in fact—for he feels, it must be confessed, a sort of paternity—once-removed for the man-made part of the place. Why he even worked out those loggias and little oval

courts, by the west entrance when his boss was away!

The original subdivision comprised about one-half of the present whole, the kite-shaped portion balanced on the St Francis Boulevard axis, handsomely situated on a gently sloping plane that looks through a fringe of pine and eucalyptus across the ever-green meadows of Lake Merced to the Pacific. Its street arrangement is excellent, giving finely proportioned lots, fifty or sixty feet wide and never more than a hundred feet deep (usually less). These enjoy admirable east and west exposures and front on level or nearly level avenues. Would that the hills of San Francisco itself been laid out with half the sagacity—we should have been spared the dizzy grass-grown streets and the limitless backyards our hasty forefathers bequeathed to us!

Due to the shape of the blocks, long and narrow, the lots abut on one another at the rear; three feet of the back of each one, united, give a six-foot right of way wherein are located all sewers, gas and water mains, telephone and electric services. Think of what that means! No upheaving of the excellently paved streets or gardens to get at broken drains or to put in new ones—no gristly network of wires or crooked poles before the little facade that you and your architect have developed with such loving care.

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ST FRANCIS FOUNTAINS

HENRY H. GUTTERSON, Architect

Restrictions of course exist governing the nature and extent of buildings within these sacred precincts. One-family homes alone are permitted, and these not over two stories high with setbacks of fifteen or twenty feet from the rear of ten feet. No present or future owner may subdivide his lot into holdings of less than forty feet frontage and every dwelling must keep between itself and its lot lines a minimum of one-tenth of its frontage, on each side.

All laws work hardship upon the just—restrictions are ever irksome to the skilful and gifted architect who, in striving for a given effect, that once built would meet with merited praise, is baffled and defeated by an arbitrary rule. But all builders of houses, alas!—are not architects—no, nor yet the hundredth part of them—so like Democracy we must worry along with restrictions and sacrifice the rare achievement to the prevention of the common abuse.

So much for the practical—the Public is so invariably astonished when an architect is practical—even for a minute!—now for the spiritual. Here were invoked the genius of Frederick Law Olmstead, master gardener and John Galen Howard, master builder, who laid out and enriched the scheme so originally executed. Credit must be given here, however to Mr. H. H. Gutterson for the fine fountain that heads the main axis.

Enough cannot be said of the taste and

judgment of the promoters, themselves of St Francis Wood, in connection with this part of the work. The Mason-McDuffie Company spared no pains—they invited the best talent available. In particular is remembered the painstaking enthusiasm of Mr. Duncan McDuffie over the aesthetic side of the enterprise as well as over the multitude of less lofty but very necessary details. And while in the beginning the thing belonged to them to do with as they saw fit, they made provision for the gradual change in government as the property passed to individual hands by giving votes on matters of community interest in direct proportion to his land ownership. Eventually the government of St Francis Wood, insofar as it is not covered by the city government will be entirely vested in the owners themselves.

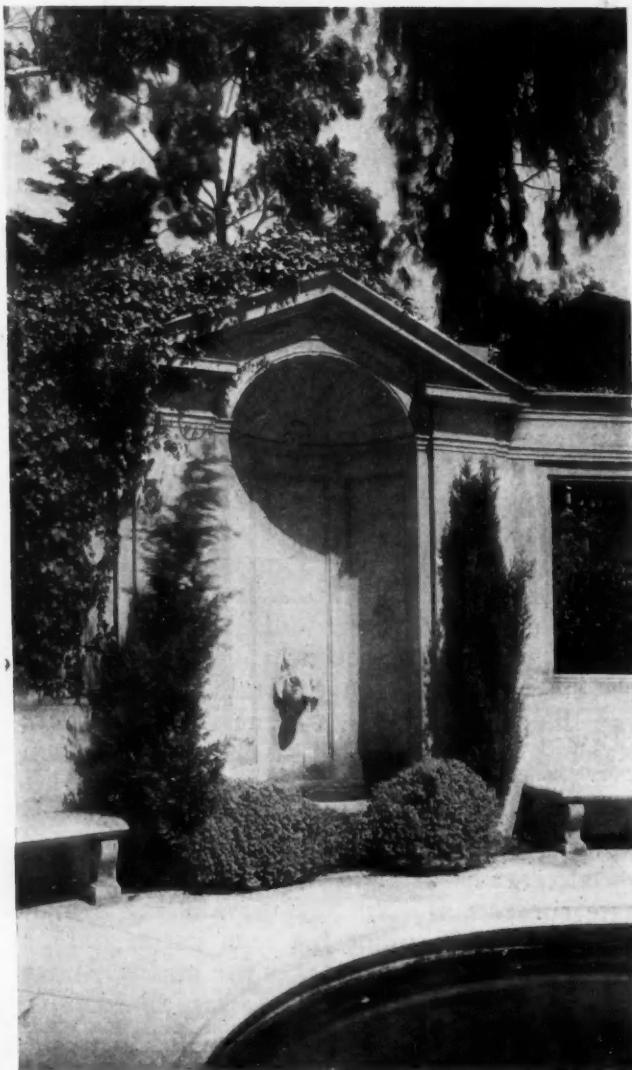
One word more in general, and this is to me the most worthy of remark of all, there has been maintained from the start a system of—what shall I say—censorship?—No!—Out, Horrid Word!—helpful criticism of plans before the designs are carried out and of alterations afterward, even on such delicate subjects as color. Fancy telling a man that he cannot paint his own castle red or blue or magenta if he takes the notion. What magnificent courage! But after all, doesn't a dreadful, livid housefront pain the man across the street more than the perpetrator thereof?

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Of course, it goes almost without saying that the success or failure of any such arrangement as this hinges absolutely upon one thing—the nature and qualifications of this critic whose word is law. It is vicious or beneficial according to his emptiness or his sane and impartial good taste. I would that I might whisper in the smallest of type some of the spicy tidbits that the present dictator of architecture in St Francis Wood told me—but it couldn't be done. How you would enjoy hearing about the man who insisted upon putting a etc., etc.

Suffice it to say that Mr. Gutterson, as supervising architect has stuck by his principles these first difficult years and averted many a tragedy in his particular bailiwick. May he hold on, Brave Soul, till every vacant lot yields to a garden enshrining a villa that charms and not offends the eye.

A few words as to the work here reproduced, which must be seen on the ground to



Niche—Entrance Loggia



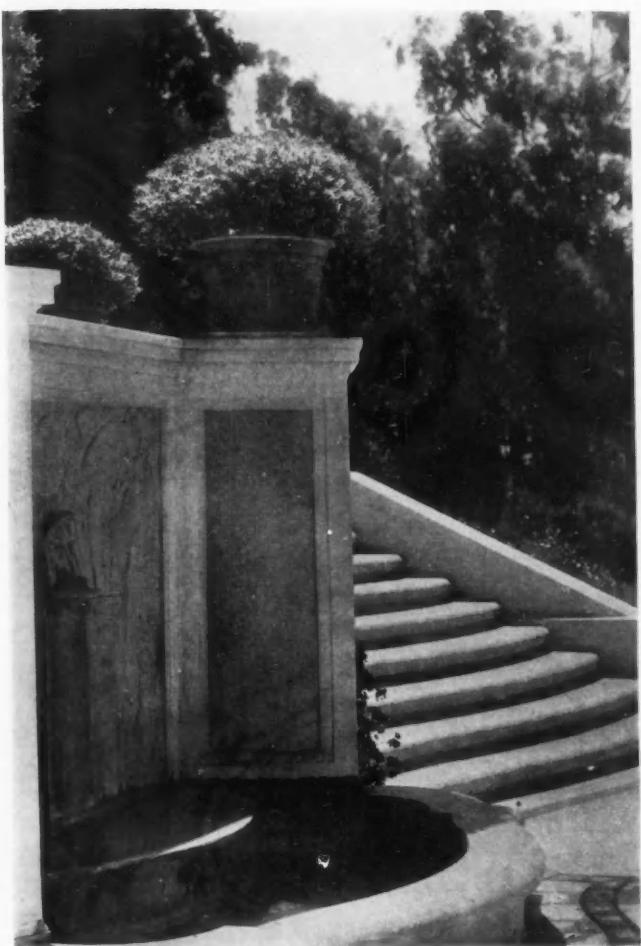
St Francis Fountains

be fully appreciated; for, be it repeated, the greatest asset of St Francis Wood is the *effect of the whole*, rather than even the interest that attaches to the conspicuously superior houses that lie within its boundaries. The settings for these houses are varied and at the same time bound into a common scheme—far enough apart to avoid any discord due to their widely different types and close enough together to be the homes of modest town-dwellers.

As usual, the greatest imagination and address in handling, is not always found in the largest houses, it is particularly in such lesser examples as the cottage of Mr. Hermann A. Mattern by Mr. Gutterson that the true note of the place is sounded. Noteworthy in this class is a group of one-story houses by Morrow and Garren, one of which is shown, that belonging to Dr. William Wadleigh.

Among the larger residences the one built for Mr. Chauncey S. Goodrich, by Ward and Blohme is conspicuous—perhaps mainly on account of its length and simple mass. If it be easier to keep the unity of mass in a tiny house, it is a grand advantage in a large one to have the number of elements neces-

THE BUILDING REVIEW



St Francis Fountains

sary to produce length and repose—but how few of us can resist the temptation to clutter things up and waste all this advantage when it is afforded us!

Another decided success of this same type is the good New England mansion of Mr. Dixwell Davenport, by Julia Morgan, to which group also might be admitted, on probation, the house for Mr. D. B. Chandler.

Two houses, similar in mass and pleasing without any distinct ancestry are those of Mr. George Dyer and Dr. W. E. Chamberlain, while Italiano-American origin marks Mr. J. H. Leighton's home. These three are all by Mr. Gutterson, and afford among other things a splendid idea of the richness and interest in both the common and private gardening in the tract.

One of the most promising young gardens, by the way, is the excellent one that forms the setting for the house of Dr. Wallace Bruce Smith, which is itself unusual, and marks an ingenious composition of elements difficult of arrangement. It is so hard to clothe our struggles with an air of easy mastery!

Next the artists' house, or at least the house

of a connoisseur, Mr. Paul Raymond. Nothing we have shown better displays the versatility of the designer or his ability to catch the faint elusive character of the eucalyptus-clad hillside that we think of as so very Californian (though of course an importation). This house is not for every client—but where is he who cannot enjoy it as a passerby.

Mention should be made in enumerating the desirabilities of the place of the Commodore Sloat School lying just beyond the confines of St Francis Wood—itself conspicuous among the new schools of San Francisco.

And so on—time and space are limitless—many delightful examples of our fresh, yet soundly derived, American home architecture are to be seen here that have not found their way into these pages. May their turn come later.

In the meantime, Dear Reader, if you have not already done so, turn your radiator thence some fair Sunday morning and see for yourself what has happened back of Twin Peaks during these ten years past.



St Francis Fountains

EDITORIAL

From the day of its opening, St Francis Wood has been a model along landscape and gardening lines. It has served as guide and inspiration in the development of many another residence tract; but it is doubtful if any other development has attained such aesthetic and practical success.

To recognize the wisdom and good taste which has produced such a district is both a duty and a pleasure, and is in keeping with the constructive policy to which the Building Review is dedicated. St Francis Wood is of more educational value to the public than most public parks. Its location and treatment are such as to extend its influence to an unusual degree. It is safe to say that no visitor in San Francisco for more than a day leaves without seeing this district, and local motorists are hardly more familiar with the Civic Center.

This is a community asset which is definite and far-reaching.

Occasional echoes (chiefly in letters to the public press) are plaintively repeating questions as to the status of San Francisco's proposed War Memorial. It would seem to be proper for the committee in charge to make some report of progress from time to time, in a matter of so much interest to so many people, or at least to make a statement as to whether the project has been abandoned or is resting. The local chapter of the American Institute of Architects might with propriety investigate the subject, as one of public architectural, monumental importance.

Incidentally, let us hope that the movement so actively started, to restore the fine and historic "Column of Progress" will not be allowed to lapse. The Chapter passed a resolution heartily endorsing this restoration, for reasons of both art and sentiment. If only the entire site of our big fair, whose picture still lingers in our minds and hearts, could be preserved as a Memorial Park!

A book is now ready for publication, according to an announcement received from the Committee on Education of the American Institute of Architects, which should become a tremendously important factor in the development of American civilization. "The Significance of the Fine Arts" is to be a volume of 500 pages, with many illustrations, recounting concisely the efforts of the human race toward self-expression.

The ten chapters, with their authors, are as follows:

PART ONE

Classic Architecture	<i>C. Howard Walker</i>
Medieval Architecture	<i>Ralph A. Cram</i>
Renaissance Architecture	<i>H.V.B. Magonigle</i>
Modern Architecture	<i>Paul P. Cret</i>

PART TWO

Painting	<i>Bryson Burroughs</i>
Sculpture	<i>Lorado Taft</i>
Industrial Arts	<i>Huger Elliott</i>
Landscape Design	<i>F. L. Olmsted</i>
City Planning	<i>Edward H. Bennett</i>
Music	<i>Thomas Whitney Surette</i>

The purpose of this great undertaking is "to awaken the interest of the layman and student to the true importance of art in our daily life."

It is hard to define the educational possibilities of this book. Its influence through schools, colleges, libraries, societies, will be immediate and extended. Its absorption by the general reading public will be more gradual, but certain. The success of the book has a direct bearing upon the interests and ideals of architects and artists everywhere—in fact, of all the manifold connections of the building industry. If "art is the flower of civilization," a rich and fertile soil of appreciation is necessary for its production.

Certainly architects will realize the value of supporting this undertaking promptly and enthusiastically. Inquiries should be addressed to C. C. Zanzinger, Chairman, 112 South Sixteenth Street, Philadelphia, Pa.



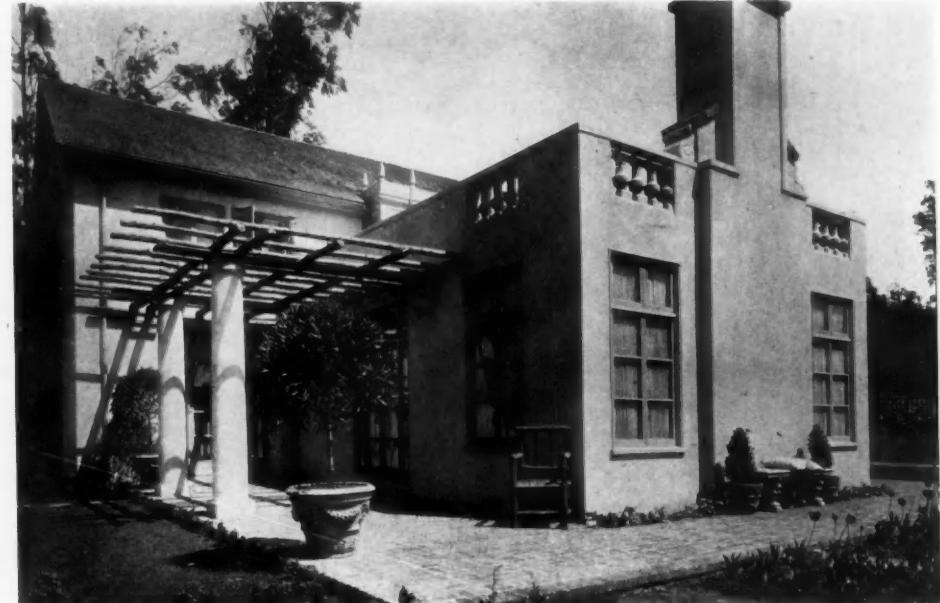
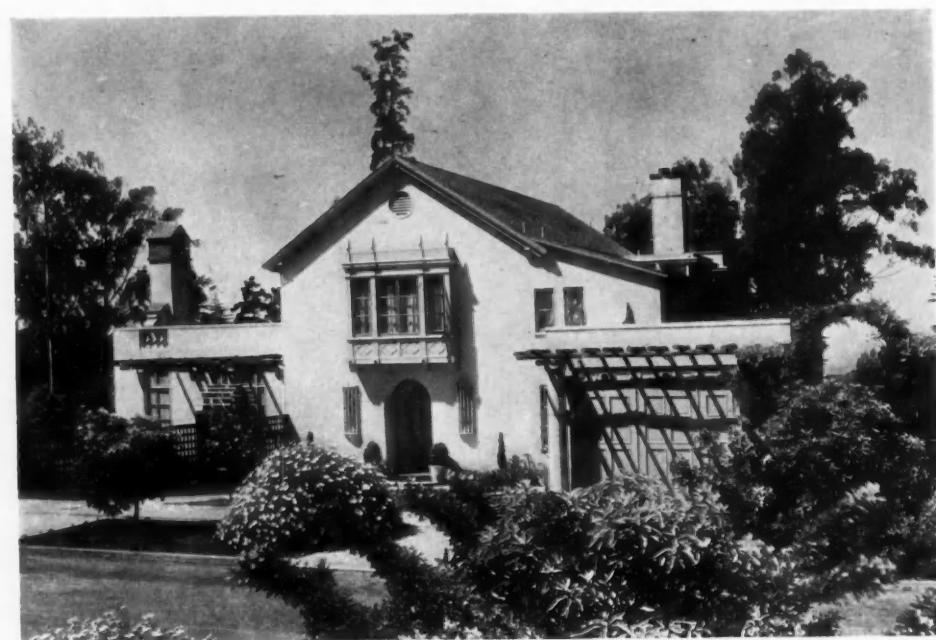
RESIDENCE OF AUGUST FRITZE
ST FRANCIS WOOD, SAN FRANCISCO
HENRY H. GUTTERSON, ARCHITECT
Photographed by GABRIEL MOULIN



RESIDENCE OF DIXWELL DAVENPORT
ST FRANCIS WOOD, SAN FRANCISCO
JULIA MORGAN, ARCHITECT
Photographed by GABRIEL MOULIN



RESIDENCE OF DR. H. E. RUGGLES
ST FRANCIS WOOD, SAN FRANCISCO
HERBERT A. SCHMIDT, ARCHITECT
Photographed by GABRIEL MOULIN



RESIDENCE OF DR. WALLACE BRUCE SMITH
ST FRANCIS WOOD, SAN FRANCISCO
HENRY H. GUTTERSON, ARCHITECT
Photographed by GABRIEL MOULIN

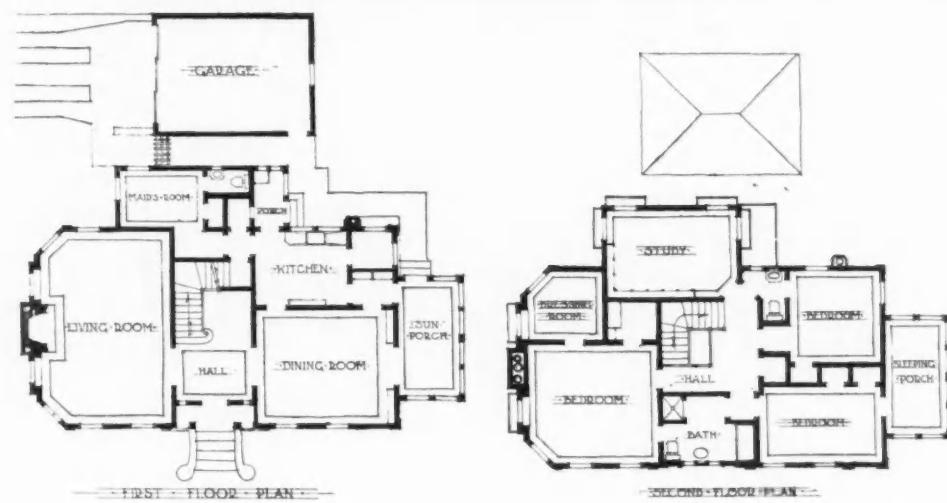


RESIDENCE OF GEORGE DYER

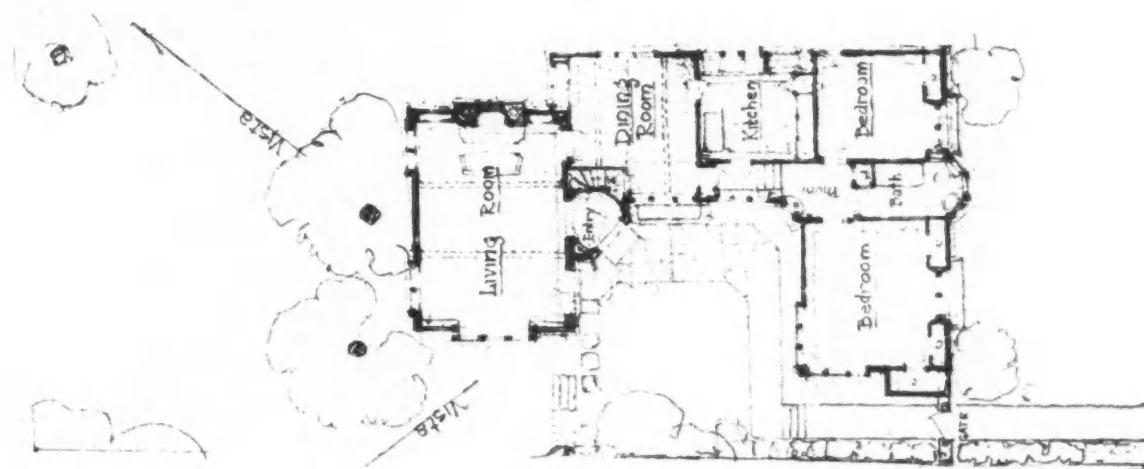


RESIDENCE OF DR. W. E. CHAMBERLAIN

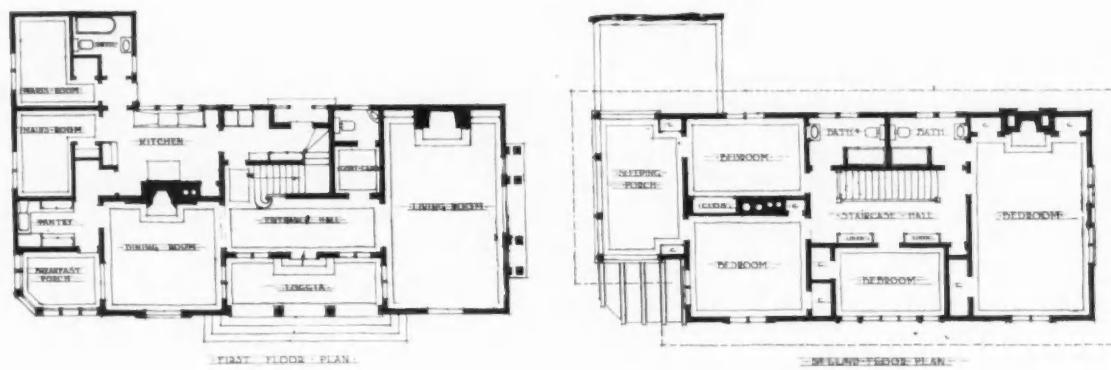
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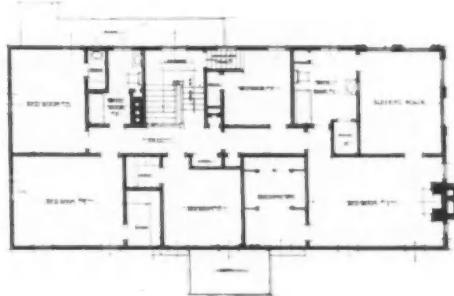
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RESIDENCE OF PAUL RAYMOND
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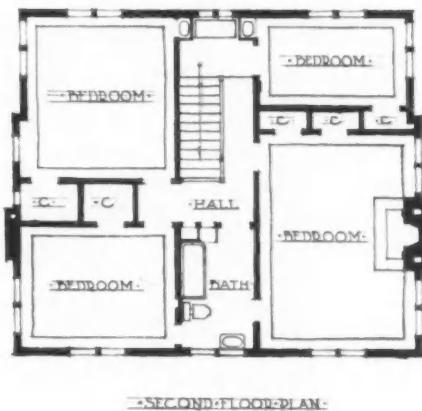
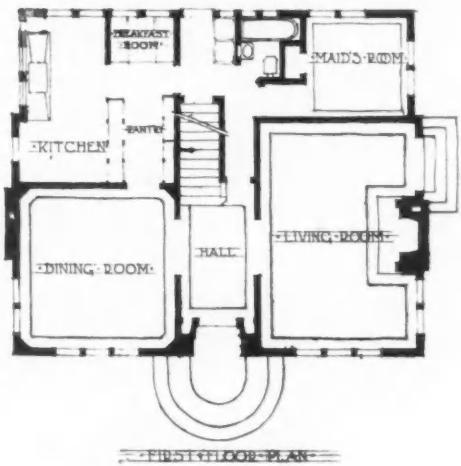
RESIDENCE OF J. H. LEIGHTON
ST FRANCIS WOOD, SAN FRANCISCO
HENRY H. GUTTERSON, ARCHITECT
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RESIDENCE OF CHAUNCEY S. GOODRICH
ST FRANCIS WOOD, SAN FRANCISCO
WARD & BLOHME, ARCHITECTS
Photographed by GABRIEL MOULIN



RESIDENCE OF J. E. WILKINS
ST FRANCIS WOOD, SAN FRANCISCO
JOHN REID, JR., ARCHITECT
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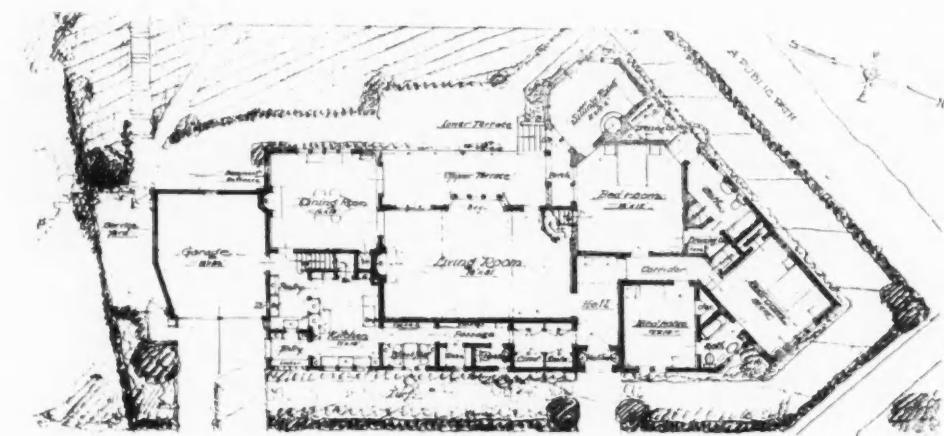
RESIDENCE OF MRS. IRMA R. LOMAX
ST FRANCIS WOOD, SAN FRANCISCO
HENRY H. GUTTERSON, ARCHITECT
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RESIDENCE OF FRANK W. PETERS
ST. FRANCIS WOOD, SAN FRANCISCO
GERTRUDE COMFORT MORROW, ARCHITECT
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RESIDENCE OF DR. WM. WADLEIGH
ST FRANCIS WOOD, SAN FRANCISCO
MORROW & GARREN, ARCHITECTS
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RESIDENCE OF HART WEAVER
ST FRANCIS WOOD, SAN FRANCISCO
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RESIDENCE OF M. P. BROWN

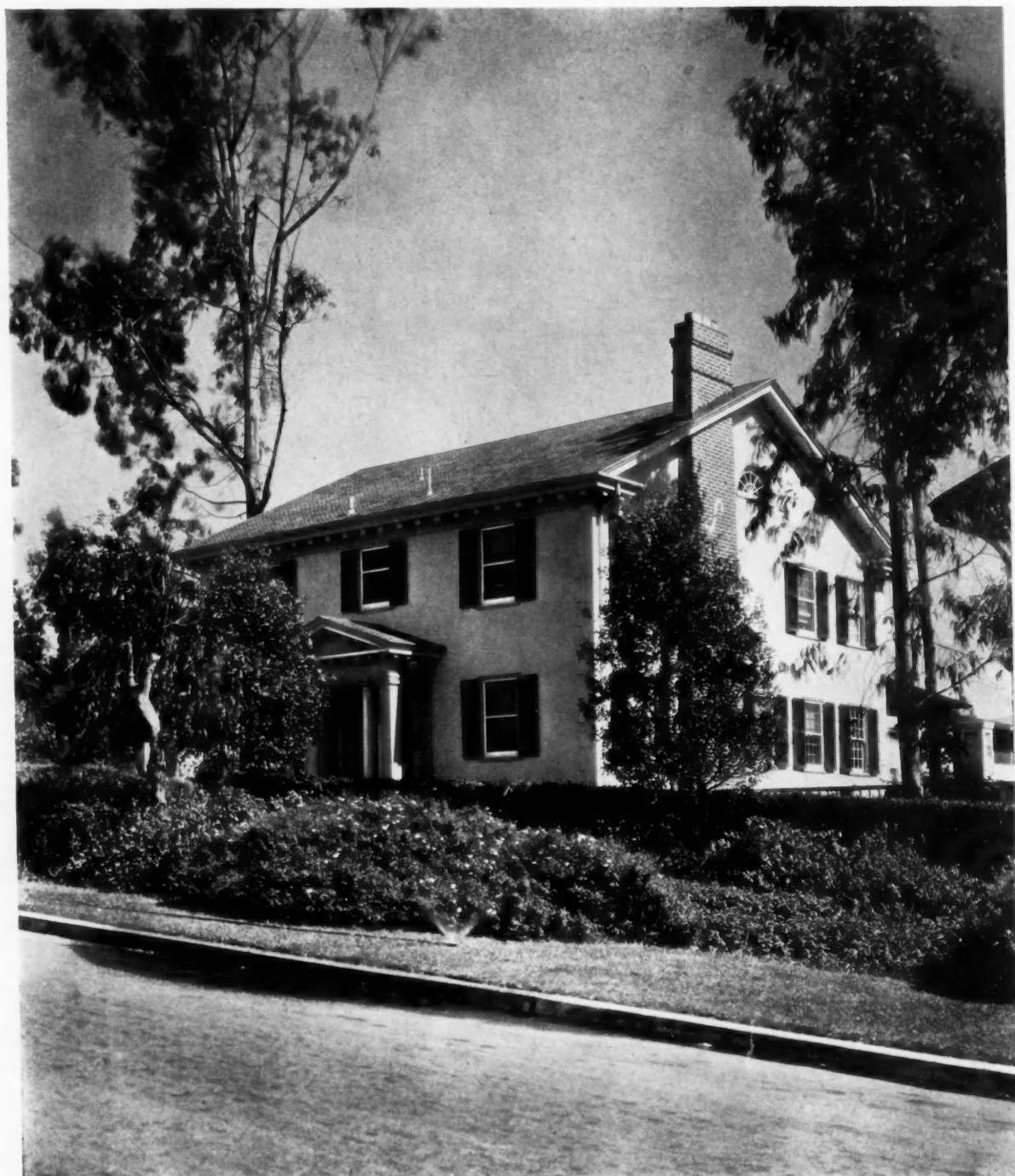
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RESIDENCE OF HERMAN A. MATHERN

HENRY H. GUTTERSON, ARCHITECT

ST FRANCIS WOOD, SAN FRANCISCO
Photographed by GABRIEL MOULIN



RESIDENCE OF D. B. CHANDLER
ST FRANCIS WOOD, SAN FRANCISCO
WALTER C. FALCH, ARCHITECT
Photographed by GABRIEL MOULIN

THE BUILDING REVIEW

THE GARDEN

T H E D A H L I A

By A. F. SHULTE

Selection of a sunny location is of the utmost importance in growing dahlias. The soil should be worked to a depth of from eighteen inches to two feet and should be turned over two or three times before planting. A sandy soil is perhaps the most satisfactory, but any soil can be made to grow good dahlias, provided it is thoroughly spaded and pulverized. It is essential that the soil about the tuber should be loose enough to permit of free root development.

The larger types of dahlias should be planted at least 4 feet apart where sufficient room is available. The smaller types, such as the Pompon and English Single, may be planted 2½ to 3 feet apart. Unless the ground is damp, it should be well watered a few days before planting time and as soon as dry enough, the surface cultivated to remove any weeds that may have started and to conserve the moisture. Holes should be dug at least a foot deep and a foot in diameter. Larger holes are better. If the soil is very heavy, a quart of sand or a similar quantity of coal ashes should be placed in the bottom of the hole and covered with well pulverized soil to within 5 or 6 inches of the top of the hole. A handful of bone-meal should be well stirred into this soil.

It is good practice to use stakes to support the growing dahlia plant and these should be driven into the hole at the time of planting. The tubers should be planted in a horizontal position with the eyes or sprouts upward and an inch or so from the stakes. The tuber should then be covered with about an inch of soil.

As the green plant develops, the hole can gradually be filled in until the surface of the ground is level. When the plant has developed two sets of leaves, many growers pinch out the top. This has a tendency of reducing the height of the plant and making it more sturdy, which is desirable where the winds are as strong as they are in this locality. When the plant has reached a height of from eighteen inches to two feet, the stalk should be tied loosely to the stake with raffia. It should again be tied near the top when it begins to bud.

Care should be taken in dividing the clumps of tubers for planting to have one good eye or sprout on each tuber. As the

sprouts come only at the crown or point where the tubers are attached to the stalk, it is necessary to so divide the clump that a portion of the stalk will be attached to each tuber. If the sprouts have already started when the dividing is done, this greatly simplifies the dividing.

Not more than one stalk should be permitted to grow in each hill. If size, rather than quantity of flowers, is desired, this result can be obtained by thinning out the branches and by disbudding. Unless the plant produces a great many branches, thinning is not usually resorted to in the average garden, but more satisfactory results can always be obtained by disbudding all varieties, except the Shingles and Pompons.

If a handful of bone-meal was placed in each hole at the time of planting, it will not be necessary to add any other fertilizer until the plants begin to develop buds. At this time well-rotted barn-yard fertilizer should be well spaded into the soil about the plants. Standard commercial fertilizers may also be used with good results, but as many of the chemical fertilizers contain powerful ingredients, care should be taken that the fertilizer does not come in direct contact with the foliage or root system of the plant. It is well to stir the fertilizer into the soil at a distance of a foot or more from the plant.

When the plants begin to flower and active cultivation for the season is ended, a good mulch of barn-yard fertilizer, straw or grass-cuttings should be spread over the surface of the entire dahlia bed. This will tend to conserve the moisture, keep the ground from packing, and add some food value to the plants.

If the soil contained a proper amount of moisture at the time of planting and it is kept in a thorough state of cultivation thereafter, it will not be necessary to water again for at least a month. In general, it will be sufficient if the ground is thoroughly saturated once in three weeks and then cultivated as soon thereafter as the surface of the ground is dry so that it can be well pulverized. Watering can be done by irrigating or by overhead sprinkling. Overhead sprinkling serves the purpose of keeping the foliage clean and healthy and lessens the effect of attacks by injurious insects. The cultivation following each watering should be deep and thorough, except within a few inches of the plant where it should be lightly stirred so as

THE BUILDING REVIEW

not to effect the developing tubers. After the plant begins to bloom and the ground has been mulched, more water will be required and it should then be applied thoroughly every week or ten days.

As soon as the plants are killed in the Fall by frost, the stalks should be cut down to within six inches of the surface of soil. They may be dug up at any time thereafter, care being taken to disturb the tubers as little as possible as the necks are easily broken, in which condition they are of no value for next year's planting. The clumps of tubers

should be permitted to dry for at least a half a day before being stored. A tag giving the name and variety of each plant should be attached to the clump before it is stored. The tubers will keep best in a cool, dark store-room where the temperature remains practically uniform during the Winter. A basement containing a furnace is undesirable for storage purposes. The tubers will generally keep better if they are stored away with the stems downward to prevent the sap from flowing down into the tubers, which frequently causes decay about the crown.

WHY SHOULD I EMPLOY A CERTIFIED ARCHITECT TO DESIGN MY HOME?

By HARWOOD HEWITT

Well,—on first thought,—I wouldn't,—if my conscience were of the twelve-cylinder, very elastic variety and I intended making a quick turn-over to a tenderfoot—

—and if the builder made a very complete set of plans showing every detail—

—and a complete set of specifications describing how every coat of paint was to be applied;—

—and the exact type of every tile—

—and with a minute description of the quality of the oak floors, and glass,—

—and how the plaster was to be put on—

—and the size of each electric wire;—

—the make of the switches;—

—and a few hundred other details;—

—and IF I knew enough about drawings and specifications to know that he had;—

—and IF I had tried the game on some one else myself and knew every quirk and twist in the game;—

—and IF I had time, with this knowledge, personally to watch every bit of work and material that went into the job—

No, I Wouldn't—No Certified Architect For Me!

I would consider the "Architecture—Engineering—Building—Real Estate—Interior and Window Decorating Co."—

—you know the expansive type of concern that puts up smart signs, "JUST SOLD", in gilt letters on every lot (except the two poorest ones)—the morning after the tract is opened;—the concern that runs a slot-machine for a complete spick and span, scientifically thought-out residence, flat or church;—the "Drop your nickel here and get a prize package" kind—

—you know what I mean—I can't think of any names right now;—well, I would con-

sider them—er—quite awhile—and then—knowing the game thoroughly, myself—

I Would Do It Myself

Now, if I should decide that maybe I didn't know quite all the angles of the game—well—probably my ancestors came from Southern Missouri or somewhere, and I may be related to a chicken thief that I read about in Judge:

"Uncle Moses was a chronic thief who usually managed to keep within the petty larceny limit. Once he miscalculated, however, and was sent to trial on a charge of grand larceny.

"'Have you a lawyer, Mose?' asked the Court.

"'No, sah.'

"'Well, to be perfectly fair, I'll appoint a couple. Mr. Jones and Mr. Brown, here, will act as counsel.'

"'What's dat?'

"'Act as your lawyer. Consult with them and prepare to tell me whether you are guilty or not guilty.'

"'Yes, sah.'

"Mose talked to the attorneys for a few minutes in husky whispers. The Judge caught only the several times repeated word 'alibi.' Then Mose arose, scratched his head, and addressed the Court: 'Jedge, yo honah,' he said, 'Course I'se only an ign'ant niggah, an' Ah don' want toh bothah yo' honah, but Ah would suttingly like toh trade one of dese yeah lawyers fo' a witness.'"

I would want a witness. I would want to trade one of these numerous departments of the building concern for an unbiased superintendent, whose wage came from my pockets directly—I do not believe in throwing temptation in the way of any honest builder. I would want to be as sure as the Lord would let me—that the superintendent was not interested in the profits of the party on the other end of my contract—because you know human nature is a tender plant and leans to-

THE BUILDING REVIEW

ward the sun, the sun in this instance being his own pocketbook.

Now, in all fairness, let me say that there are varying degrees of nefariousness in the camp of pseudo-architects. I have friends in their camp. The hearts of these friends are in the camp of the honest-to-goodness architects. Only one reason keeps them out in body as well as in soul: they cannot pass the examinations to qualify as certified architects—and they have to make a living.

A Wooden Leg

Do you ask the question:

"Why the large signs:

"'ARCHITECTURE, ENGINEERING, BUILDING, REAL ESTATE,' Etc?"

The answer is easy and eloquent:

(1) The old name of "Building Company" fell naturally into rather odorous repute.

(2) A clever salesman is ever careful to put his best foot forward—even if it happens to be a wooden foot. They found that while the law would not let them call themselves "Architect", what in the world was there to keep them from writing "Architecture" (and any other flattering epithets their advertising agents might think of) over their spick and span store fronts?

What is a Certified Architect?

Let me call your attention to the fact that under the law there is no other kind of an architect. A man is either a certified architect or not an architect at all.

A certified architect is a man who has a license from the State of California to practice architecture. There is an examining board. Examinations are held every six months or so.

A license does not make a demigod of any man. There are better and worse architects as there are better and worse lawyers. You must choose.

Why Is An Ideal Architect?

Answer—He isn't!

No man has yet been made who knows enough to be all that an ideal architect should be. But a few desirable qualifications he may possess:

1. He may be a poor salesman. The creative, constructive type of mind, according to Doctor Blackford, almost always is—and it is just this constructive type that will get the most for my dollars.

2. He may have a thoroughly trained mind.

3. If he has the two qualities above, he is quite sure to be honest. He is quite sure to

become so interested in my problem—as to forget how much sleep he really ought to have.

4. If he has the three qualities above, he is as interested as any nut of a scientist on the problem—as a problem—of seeing how much good he can get into a building for a given amount of money.

And I ask you is even honest John Smith as the proprietor of a building company, whose profits on my particular job depend solely on keeping down the cost of labor and material, is he, in the light of human nature, as likely to report to me, as owner, that the quality of lumber going into my building is below par—or that the type of brass fittings on my plumbing fixtures is not up to specifications—as the man described in paragraphs 1, 2, 3 and 4 above.

By way of caution, next time I sign a contract with any contractor I am going to see whether the specifications even mention the type of brass fittings.

And after all these considerations, I find that as a matter of fact, I would be paying more to that builder for his services than I would have to pay to the best certified architect in the State of California.

That is why I would go to a certified architect to design my home.

And if I would do it for my home—how much more would I do it in the case of a building for investment?—L. A. Examiner.

NORTH PACIFIC ARCHITECT'S SMALL HOUSE BUREAU

The incorporation of the North Pacific Division did not proceed as rapidly as was hoped, the committee of the Oregon Chapter having difficulty in getting the bureau actively organized. These difficulties seem to have now been surmounted and arrangements have been made to incorporate, with one of the Chapter committee members as manager of the local service.

This means getting in shape to meet the expected market arising from the Oregon state bonus loans. Although the incorporation and immediate market for small house plans is in Portland, Seattle and the State of Washington are, equally with Portland and the State of Oregon, members of the North Pacific Division, and it is hoped our Chapter members will give the project their hearty support.

In the report of the delegates to the Institute Convention, published in this issue of the Bulletin, reference is made to the report of the Small House Committee of the Institute. Mr. Alden, the Chairman of our Chapter Committee on Small Houses, went over the situation here with Mr. Brown, National Chairman, and Mr. Flagg, Director of the Northwestern Division, while at the convention. Mr. Alden also stopped at Denver on his return trip and went over in detail the operation of the Mountain Division with Mr. Fisher, the president, and Mr. Wiese, the very capable director. The Mountain Division is making fine progress.

Several books of the Mountain Division have been sent to the chairman of the Chapter Committee, to be sold on consignment, netting a commission to the North Pacific Division. Several Chapter members have already purchased these books, and others can do so by sending the regular price of \$2.50 per book to Mr. C. H. Alden, 358 Empire Building, and book will be sent them by return mail.

INDUSTRIAL

HOMES PLANNED BY ARCHITECTS

By CHARLES KEELER

Managing Director, Berkeley Chamber of Commerce

Of all the composite elements of a city, the homes are the outstanding features that indicate its quality. When we survey the homes of a community we can make a fair estimate of the characteristics of its inhabitants. The American domestic architecture of thirty or forty years ago was at a deplorably low ebb. Elaborate mill-work ornaments, poor design, the lack of any sense of artistry in planning, were characteristic of the period. The reform in the architectural styles is the result of a new race of architects, trained first in Paris, Rome and other European centers and afterwards bringing the results of their studies to the universities and architectural schools of America.

If all the homes that are being built today were designed by these architects with the new training, we would have cities of surpassing charm. Unfortunately, a large number of people of moderate means feel that an architect is the one person who can be dispensed with in the building of a home. They save money by either making their own plan or leaving it to the builder. The result is, except in the case of people of unusual taste, a commonplace and inartistic structure.

The hope of our cities of tomorrow lies in educating people to the importance of employing well trained architects to design the inexpensive and modest homes. The cottage, the bungalow, the small apartment house can be made a thing of beauty by intelligent design, and a large part of every city is made up of such small homes. Prospective builders should be reached at the source. If every real estate dealer had a file with pictures of homes by good local architects and would advise every purchaser of land to employ some one of these architects to design his home, very much practical good might result.

The Berkeley Chamber of Commerce has arranged for an advisory home building committee to which prospective home builders may come for suggestions. A small library of books and periodicals on houses and gardens will be formed for reference, and ideas

(Concluded on Page XIV)

BUILDING ACTIVITIES IN THE EAST BAY DISTRICT

By ORTON E. LUCAS

Publicity Director, Oakland Chamber of Commerce

Oakland and the East Bay cities are enjoying the biggest building boom in their history. The new construction includes office buildings, factories, apartment houses and residents both large and small.

The down town skyline, as result of building already under way or contemplated in the near future, is to undergo the most striking change of recent years. One seventeen-story and one eighteen-story building are under way at the present time. In addition to these, there are a number of others ranging from five to ten stories which will be added to the down town district within the next twelve months.

In June Oakland proper with 773 permits totaling \$3,381,045 outstripped its sister city San Francisco. Those permits do not include those issued during the same time in Berkeley, Alameda or other cities of the East Bay. The permits in January of this year totaled \$1,329,405 and this was the lowest month so far this year. The July permits reached approximately \$2,000,000.

While Oakland is making this very startling gain, Berkeley set up an enviable record when it lead the entire state in per capita value of permits. Berkeley's permits for the last twelve months total \$5,561,149. A large portion of this is made up of buildings constructed on the University of California campus.

Among the expenditures for buildings at the University is \$265,000 put into the new student union building which will be ready for occupancy by the beginning of the new semester next week. \$421,000 for the new Le Conte Hall and \$15,395 for rehabilitation of East Hall. Building permits in Berkeley proper for the last eight days showed more than \$100,000 for that short period of time.

Oakland building includes, among other large factories, the new Durant factory which was put into operation the first of the present month and the addition to the Magnavox plant in east Oakland. The Chevrolet Com-

(Concluded on page XVIII)

THE BUILDING REVIEW

An Article on Building For Earthquake Resistance

By SUMNER HUNT

President Southern California Chapter, The American Institute of Architects

This paper is a plea to architects and building contractors to remember that in any country earthquakes are a possibility, and in some countries a practical certainty, and to consider the effect of earthquakes on the buildings they plan and erect.

Outside of the geologists, who look upon earthquakes as a more than ordinarily interesting phenomenon and not as a terrifying one, the American public, generally, including even architects and building contractors, in localities where earthquakes are prevalent are prone to emulate the ostrich who hides his head in the sand to protect himself from danger, and refuse to admit the fact of such a thing as an earthquake.

It is time we, in California particularly, admit the probability of earthquakes and learn that properly built structures will withstand, without serious damage, earthquakes of as great severity as any that have occurred here in the recorded past.

For the purpose of this article, "Class A" buildings will be but lightly touched upon, as the evidence shows that either a steel frame, or a reinforced concrete frame, engineered according to generally accepted formulae, will withstand the severest shocks; the only weakness developed in buildings of this class from poorly built filler walls and poorly secured applied facing material and ornamental features.

The simple device of using light reinforcing and good cement mortar in filler walls and ordinary care in tying in of applied facing material and ornamental features will make these buildings perfectly safe. Perhaps the ideally-earthquake-proof building is the well engineered monolithic reinforced concrete structure, in which the structural material forms the finished facing, without the application of a veneer material, but as this in street architecture is generally not sufficiently rich or decorative, the opportunity for its use does not often occur.

As to buildings other than "Class A", an almost sufficient formula for earthquake resistance would be the simple one of building well instead of poorly, using the age old understanding of what constitutes good work.

(Continued on Page XVI)

SAN FRANCISCO TO HOLD INDUSTRIES EXPOSITION

Plans have been completed for the Second Annual California Industries Exposition to be held in the Exposition Auditorium from October 7 to 28 and will be given under the general direction, as last year, of the Central Bureau and San Francisco Program Committee of San Francisco Organizations. Angelo J. Rossi will again act as President and C. E. Baen, as Vice-President, together with an executive committee selected from the various organizations that make up the Central Bureau. Anthony A. Tremp, who successfully managed last year's Exposition, has again been selected as manager and promises to present a larger and better Exposition this year.

"This year's Exposition will be so carefully planned that the industries of San Francisco, the Bay Cities and Northern California will force attention to themselves in a manner that will impress upon the people of California the importance and magnitude of our local industries. Also, the Exposition will be one of the most important links in the Northern California movement, as will be shown," stated Tremp.

Special preference is to be given to working manufacturers exhibits who will show their products in the course of manufacture at the Exposition. It is proposed that the majority of the exhibits will be of this class.

The Exposition offices have been opened in the Flatiron Building, where the details of the huge enterprise are being worked out.

The last year's Exposition contained over five hundred manufacturers' exhibits and had an attendance of nearly one-half million. Preparations are being made to accommodate more exhibitors this year and an attendance of one million is the mark set.

* * * * *

LOS ANGELES EXPOSITION WILL BE GREAT SPECTACLE

Preparations being made by the Los Angeles Chamber of Commerce for the California Pageant of Progress and Industrial Exposition to be held in Los Angeles August 20 to September 9, indicate that the Exposition will not only be a revelation as to the industrial progress made by the West but will also provide many entertainment features that will be most unusual.

More than a thousand different kinds of

(Concluded on Page 26)

Review of Trade Literature

The Insulite Chemical Company, 373 Monadnock Building, San Francisco, have prepared an attractively illustrated booklet describing the various uses to which Insulite Mastic Flooring may be adopted. The story of Insulite from its discovery to the present time, its durability, adoption to concrete or wood construction and the economy of installation is given in detail.

The Architectural Association, Inc., London, England, announce the revival of their publication, "The Sketch Book". One volume will be published annually in two half yearly parts. Each part will contain 30 plates, 14 x 18, illustrating measured drawings of buildings and details of old buildings of architectural merit in Great Britain and abroad that will appeal to all lovers of ancient architecture and fine architectural draughtsmanship.

The Hydraulic Society has gotten out a second edition of its pamphlet entitled "Trade Standards in the Pump Industry." This edition contains some additional tables and explanatory data, also a revised list of members of the Society. Copies may be secured from the members or the Secretary, C. H. Rohrbach, 50 Church Street, New York, and if desired, in quantities, which will be supplied at cost of printing.

The National Mill and Lumber Company, 318 Market Street, San Francisco, have issued a folder describing the Pitcher Disappearing Doors, Adjustable Hangers and Frames. The folder contains several plans showing construction of the doors and the method of installation, also photos of various buildings in which this device has been installed. Copies will be mailed upon request.

The latest designs in Semi-indirect Lighting Fixtures and Bowl Hanging Devices are shown in Catalog No. G 31, recently published by the Thomas Day Company, San Francisco. A feature of this catalog is the detailed description of the T. D. Safety Lock which is adjustable to all sizes and types of bowls and to the many hanger designs. By the use of this device the bowl may be detached and replaced without danger, readjustment or tools.

Architects are sometimes at sea in writing specific paint directions. One of the best booklets it has been our privilege to read in many months is Fuller's "Home Service"

Booklet, which is intended to instruct painters, home owners, and builders in the best methods of applying paint and varnish products. This booklet is free. Application should be made to their San Francisco office.

Arthur's New Building Estimator's Handbook is the title of a book just published by the U. P. C. Book Company, Inc., 243 West 39th Street, New York. This book is 4½x7, has over 1000 pages and contains many illustrations and tables that are invaluable to the Building Contractor or Architect. This 1922 edition has been brought up-to-date and gives actual time, labor, and material required in all classes of building construction.

The McAlear Mfg. Co., 1901-7 S. Western Ave., Chicago, Ill., have ready for distribution a new 128-page catalog, No. 27, illustrating many new devices, including Individual Temperature Control Valve, Specialties for all Power Plants, Vacuum and Vapor Heating Systems, Oil Refining and Water Works Plants, Plumbing Systems and Marine Service, together with illustrations showing their application and use. The Individual Temperature Control Valve is self-contained and can be applied to any radiator, old or new, without additional piping other than the supply and return. When the thermostatic member is set for the desired room temperature, it automatically controls the opening and closing of the valve. The catalogue contains a very comprehensive detailed description of all specialties.

(Concluded from Page 25)

articles will be on display and the value of the exhibits can be estimated from the fact that they have been insured for over \$2,000,-000. The grounds cover 35 acres and there will be 691 exhibition booths. Over 100 men have been kept busy for two months on the temporary buildings and in preparing the grounds.

The amusement program will be given by the New York Hippodrome Shows, the first time they have been brought to the Coast. Over 2,000 persons will participate in the entertainment features. Eight hundred voices will be heard in one chorus. The battle of Chateau Thierry will be re-enacted with 400 soldiers taking part. Twenty thousand pounds of powder will be used daily staging this spectacle.

Service

Many times in the design and construction of building, the architect or owner have original ideas which they are anxious to have carried out. This is where Service plays a preeminent part in the manufacturer or his agent's program.

When a tile roof is desired, cost is not so much a factor as are the many durable features of this form of roof covering, its beauty, its permanency, its resistance to fire and to climatic conditions. However, tile's first and most desirable feature, its beauty, may be lost by a lack of the proper understanding of its possibilities.

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THREE WELL-DESIGNED KITCHENS

By CLARA FASSETT

In building a house today the kitchen receives much careful consideration as regards size, lighting and location. Where possible it is planned to look out on a pleasing bit of outdoors, as next to a dark kitchen, one which looks upon a blank wall is an uninspiring place in which to carry on the most important branch of home-keeping.

To-day the kitchen has reached the stage where a happy balance is maintained between the good old-fashioned qualities of cheerful, attractive coziness and the latest ideas in convenience, sanitary plumbing and labor-saving equipment.

The kitchen is a "show-room" in every one of the big series of modern, model homes

Harry W. Isaacs has built and is building in beautiful Maxwell Park in Oakland.

A typical "Isaacs" kitchen is pictured above. Complete and compact it is, with built-in cabinets, shelves, bins and cupboards furnishing it entirely except for the stove.

Every detail was given careful consideration from the planning of the location in the house, to the minutest refinements of finishing.

It is separated from the dining-room by a swinging door, this feature of convenience being an important consideration in the present day servantless home. It has a southern exposure with light from the east through the breakfast room, so that it is always sunny and well-lighted as the housewife's "laboratory", where she spends the most of her

(Continued on page XIII)



Sheridan Plaza Hotel
Chicago, Ill.

Architect,
Walter K. Ahlschlager
Glazed by
Sharp, Partridge & Co.

THE window glass throughout this hotel is a product of the American Window Glass Company.

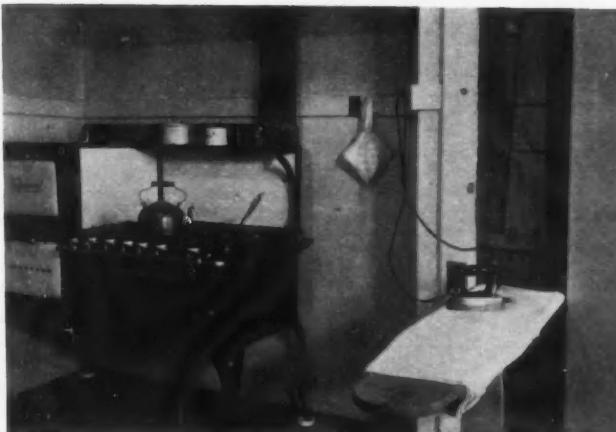
American Window Glass is distinctly a quality product, made to meet exacting requirements both in double or single strength. Its evenness and freedom from imperfections invariably win its preference.

One of the refinements that give distinction to such fine buildings as the Sheridan Plaza is the glass used in its windows.

AMERICAN WINDOW GLASS CO.

General Offices Pittsburgh, Pa. Branches in leading cities as listed in Sweet's

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(Continued from Page 28)

time, should be.

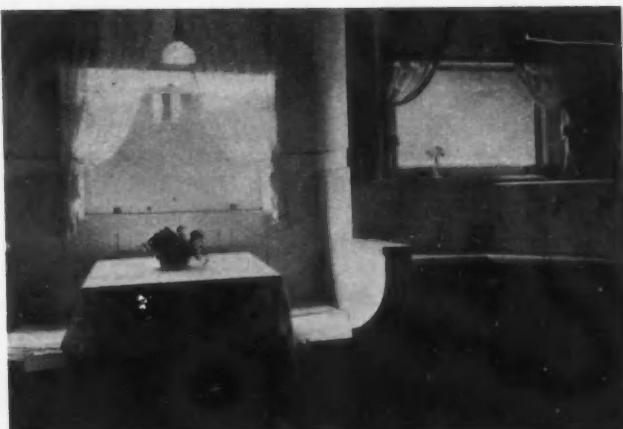
The walls and woodwork are enameled in lead grey, and the inlaid linoleum, which is laid by the builder, is in harmonizing tones of blue, grey and tan colors which are bright and cheerful but not easily soiled.

Happy indeed is the placing of the large window revealing a broad panorama of San Francisco Bay. Underneath this window reaching along its full length is the white tiled sink with handy knife drawer in the face-board. Underneath is a large compartment for storing pots and pans. The hand-towel rack is well placed at the end of the sink, and rack for dish-towels completely out of sight beneath.

Conveniently placed, with relation to the housewife's drain-board "work-bench" are the cabinets for dry groceries at the far end of the sink, and the cooler, which really cools at the other end.

Among other features are the big cabinets

(Continued on page XIV)



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(Concluded from Page XIII)

for dishes and storing jams, jellies and preserves; the wide-work-shelf, mixing board, bins and drawers below; the telephone placed near at hand, where the housewife needs it, and the shelf and gas connection (which does not show in this illustration) in the entry

way, where a gas plate may be placed, and frying done without filling the kitchen with smoke.

(Concluded from page 21)

and lists of local architects will be furnished those who are contemplating building. Among the publications to be kept for consultation will be the Building Review which is full of charming pictures and suggestions for artistic homes.

Ceaseless educational work is necessary to convince people that architecture is the art which most closely touches their daily life. Money invested in a good architect will do more to refine, enrich and elevate the average home maker than any other one expense that could be incurred. If all our Chambers of Commerce would carry on campaigns to teach people the personal and community value of architecturally designed houses, it would be a real forward step in the cultural advancement of America.

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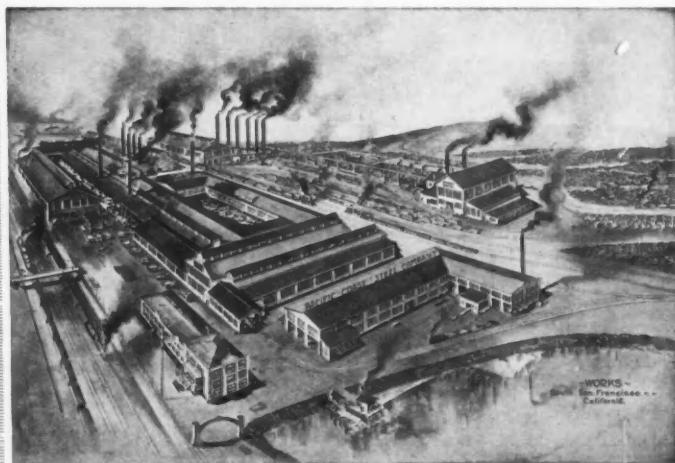
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(Continued from Page 25)

In masonry walls, for instance, it is always the walls built with poor mortar that crack or fall. A good story illustrating the soundness of the good work formula comes from a committee sent some years ago to Imperial Valley to investigate the results of an earthquake there. The committee noted a considerable number of complete wrecks of buildings, built of cement blocks for the outer walls, and also noted other buildings of apparently the same construction that showed little or no damage. Investigation brought out the fact that these buildings; the wrecked ones and the ones standing in good condition, were all built by the same contractor, but the buildings in good condition were built by the contractor for himself. The moral is obvious.

As to details of good construction for earthquake resistance, we will start with foundations. They should be deep enough and heavy enough to insure against settlement and to give something to which to tie the superstructure. In all frame buildings bolts should be built into walls. The mud sills should be firmly bolted down and joist and studding thoroughly spiked to sills. There are many instances of frame buildings having been thrown off the foundations at corners with of course a resulting dropping of the frame which, in cases of poor framing in superstructures, caused bad wreakage.

In the case of the common forms of vertical wood underpinning, on detached piers, the wood caps should be bolted to masonry and there should be sufficient lines of vertical diagonal bracing in two directions to insure the whole building moving as one mass, as the action of an earthquake takes the form of pulling the foundations out from under the superstructure, and if the building is so built that this is not possible a great element of danger is eliminated.

If the common method of frame construction, that of building one story at a time, is used, the upper story should be thoroughly spiked to the story below, this again to prevent the lower story moving out from under the upper. The roof construction also should be well braced and tied to the story below.

The same amount of diagonal bracing and bridging and tying that a good builder puts in for wind bracing and general stiffening will insure the requisite stiffness to withstand an earthquake shock.

In brick construction, there should be more cement used in common brickwork than

is customary. One should know that bricks are wet before using and that the brickwork is well bonded and that the cement goes into the mortar. As stated above, it is the poor masonry that goes to pieces in an earthquake shock.

More care should be taken to thoroughly anchor joists to brick walls. Some builders will fairly well anchor end joists and be careless about anchoring parallel joists, forgetting that the wall needs the bracing given by the floor just as much as the floor needs building so that it will not slip off the walls.

In the case of large roof spans, avoid the scissors type of truss! Be sure to get straight bottom cords to trusses and have them well bolted into walls. In the San Francisco earthquake there were some notable cases of power houses with high walls and long roof spans, with straight bottom cords, that withstood the shock splendidly. Any form of truss or roof that, under a shock, will develop a vibration of the main strut member has a tendency to push out the supporting wall.

The commonest visible evidence of damage from earthquake is in chimneys. Japan, where earthquakes are, one might say, an every-day occurrence, solves that problem largely by not building chimneys, but so much of the sentiment of home to the Anglo-Saxon is built around the fireplace that it is almost indispensable, and it is not easy to build a chimney high enough above adjoining roofs to insure draft and at the same time make it earthquake-proof. If, however, we would build at least the end walls of our common chimneys 8 inches thick instead of 4 inches and build into these walls, at each corner, a one-quarter inch vertical iron rod with an occasional bond iron running entirely around the chimney and avoid the use of too much corbeling in the tops and use good cement mortar, we will have a chimney that will stand a stiff shock. Terra cotta flue linings tend to stiffen the chimney and reduce the danger from fire, due to cracks in the main walls, caused by an earthquake.

More care should be taken to curtail the height of street facade fire walls and in tying walls back to roofs.

More care should be taken to avoid unnecessary projection in cornices and to thoroughly tie same into supporting walls and to thoroughly support and tie in all ornamental features.

I would discourage the use of common

form of hollow tile walls and partitions, I mean the form in which the only bed for mortar is the end web of the tile. If this form is used it should be reinforced.

There should be a state law that would provide and enforce a checking of plans for masonry buildings in small towns where there are no building laws. It is an unquestionable fact that the damage from earthquakes is more pronounced in such towns than in the larger cities where building is done under the supervision of a competent building department.

It is probable that the shocks of June, 1920, in Los Angeles, were very nearly as severe as those of May of the same year in Inglewood, yet the damage at Inglewood was out of all proportion greater, due undoubtedly to poorly building structures, which were built on the go-as-you-please by contractors who perhaps did not know what really constitutes good building.

The establishment of district offices where builders from adjoining small towns would go for building permits would hold down the cost of such state supervision to a sum which, considering the danger due to present careless methods, we could afford to pay.

In conclusion, this article is not intended as a technical treatise on the details of earthquake resistant construction, but rather, while calling attention to some of the simpler principles of such construction, is more of an urgent plea to all architects and builders to impress upon themselves the fact that earthquakes are possible anywhere and probable in many localities and to ask them to take the subject seriously and to so build as to minimize the dangers resulting from earthquakes and to remember that a good simple formula for earthquake protection is *Build Well!*

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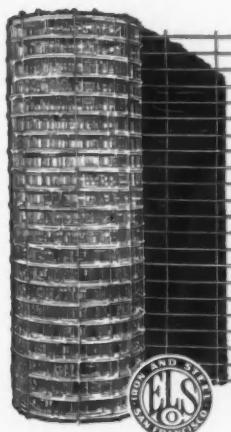
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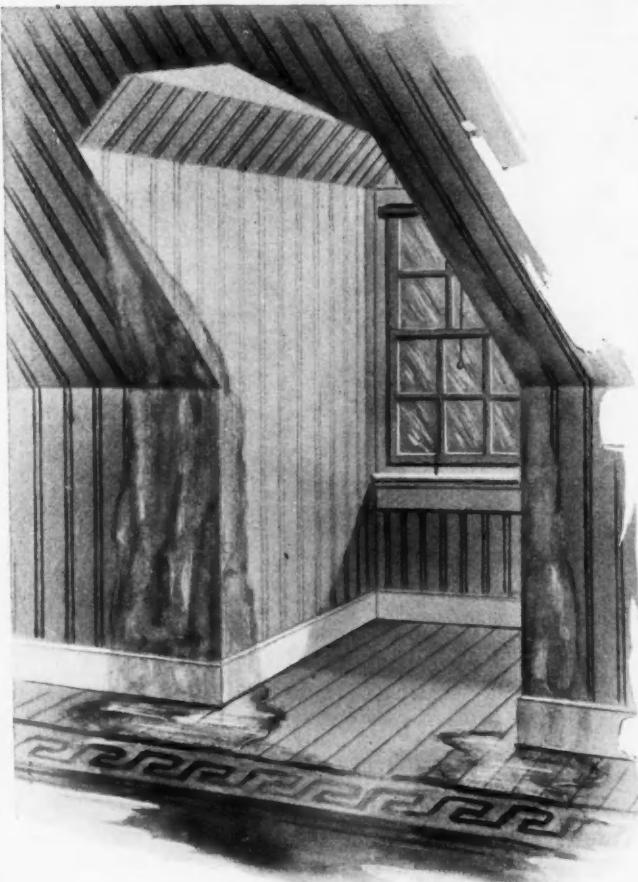
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A NEW BUILDING TILE

Readers of the Building Review will be interested to learn that the artistic studio-residence of Mr. Digby Brooks, of which several illustrations appeared in our last issue, is constructed of a special tile which is colored in the process of manufacture to imitate old English weathered walls, giving a most artistic effect. Anyone who is interested can obtain full information on the subject from Mr. Brooks who represents the manufacturers.

(Concluded from Page 24)

pany has announced plans for the doubling of its plant and the Star Company is preparing to start construction at an early date.

While these major buildings are underway, literally thousands of bungalows are being constructed. In one small tract, Maxwell Park, work was going on simultaneously on 65 bungalows this week. These homes are being sold as rapidly as completed. Those closest in touch with the building activities predict that 1922 is but the beginning of a long period of building and that Oakland is destined to register a ten year gain which will put it above the half million mark in population.